

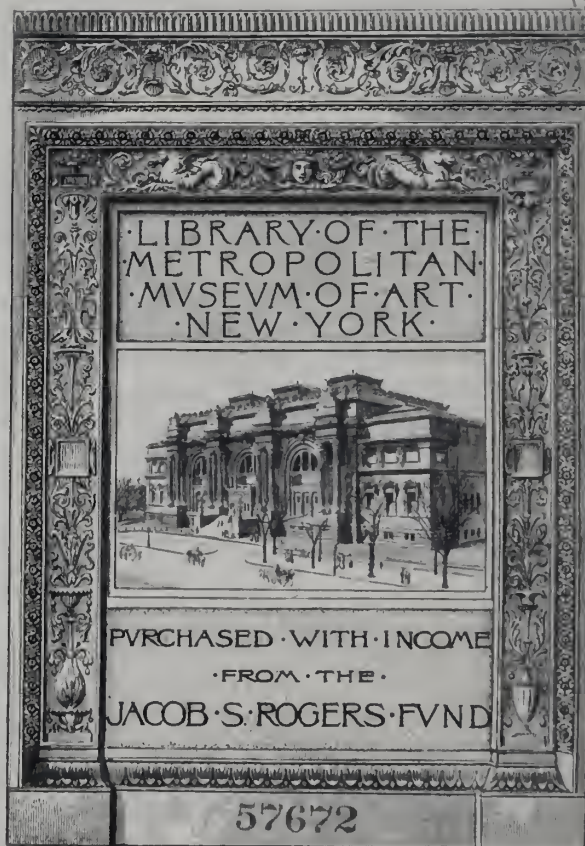
THE METROPOLITAN MUSEUM OF ART

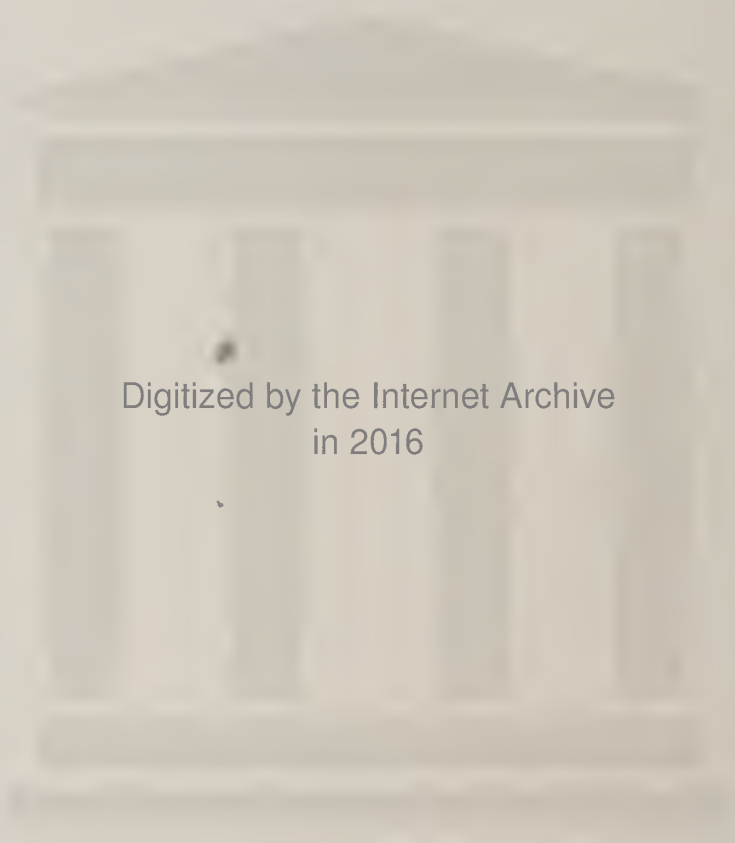


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Japanese Color Prints

Netsukes in Wood and Ivory

From a Fine Private Collection

Two Original Wood Blocks, Japanese Books

Teabowls and Jars, Screen

A Few Textiles

Early American Glass Balls

Old Bottles from Indian Ruins, Indian Hill,
Martha's Vineyard, Mass.

Small Ivory Carvings, Old Gold Japanese Fans
A Group of Surimono.

Beautiful Impressions in Fine Condition of Famous
Prints by Well-Known Artists from the Ficke, Col.
Appleton, (Including Seven Fine Prints Beautifully Framed), and Other Fine Sales, a
Score of Interesting Thibetan
Paintings of Deities.

TO BE SOLD BY AUCTION

Friday Afternoon and Evening,
March 25, 1927, at 2 and 8 o'clock

View from Tuesday, March 22, 1927, 9:30—5:30

First Session—Netsukes, Etc. Friday Afternoon, 1—293

Second Session—Fine Japanese Prints, Friday
Evening, 294—581

THE WALPOLE GALLERIES

12 West 48th Street, New York

Telephone Bryant 4140

Walter S. Scott, Auctioneer

Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *No deliveries will be made during or immediately after the sale but all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

5. TERMS CASH. If accounts are not paid when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. *The Walpole Galleries*, if requested, will forward purchases at the buyer's risk and expense: Packing and Shipping is not our business but we are glad to afford facilities for carriers and packers without any responsibility for the acts or charges of these men.

Priced copies of this catalogue at \$3.00 each after the sale.

THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

CATALOGUE

Netsukes, Carvings: Paintings and Prints

FIRST SESSION: Nos. 1—293

1. **IVORY FIGURE NETSUKE BY ANRAKU.**
Happy old peasant seated on a rock; by a late 18th Century artist, signed.
2. **IVORY NETSUKE. HOWO BIRD BOAT.**
A man playing chess with Devils while other Oni look on.
3. **IVORY NETSUKE.**
Boat with seven men.
4. **CARVED IVORY NETSUKE BY CHIKANOBU. Signed.**
Old beggar with a staff. Teakwood stand.
5. **IVORY NETSUKE BY CHIKUHO.**
An old peasant woman seated on a log, holding a staff, umbrella and basket.
An unusually well carved piece.
6. **ONI SCRAMBLING FOR BEANS ON NEW YEAR.**
One beneath and one on top of a tortoise-shell. Ivory netsuke signed by Chikusai, late 18th century artist.
7. **IVORY FIGURE NETSUKE BY CHIKUSAI. Signed.**
A woman and five men sitting back to back.
8. **IVORY NETSUKE. HUMOROUS FIGURE GROUP.**
Woman pulling a spike out of a man's back. By Eishin (signed).
9. **FIVE IVORY NETSUKES.**
Fukurokujin reclining, with a small boy; stooping figure of a man with a little horse on his back; Ebisu and a carp; Hotei and a little boy; fat Hotei seated. (5)

IVORY NETSUKES—Continued

10. FOUR IVORY NETSUKES.

Standing figure of Hotei; three entertainers sitting in a group; two tiny figures wrestling; man with a drum. (4)

11. FOUR IVORY NETSUKES.

The god of wisdom opening a sack; three workmen around a large caldron (signed); a man sweeping at a Torii; seated man with a long beard. (4)

12. A GOD SHUTTING A BARREL ON TWO DEVILS.

Signed netsuke in ivory by GYOKUKO; a celebrated carver of the 19th Century.

13. IVORY NETSUKE BY GYOKUMIN: SIGNED.

Sake bowl with a Geisha carved in relief in the bowl.

14. IVORY NETSUKE BY GYOKUSHIN. Signed.

Figure of a Hotei playing a samisen, a child tickling the back of his head.

15. SMALL DEVIL CLEANING A LARGE BOWL.

Netsuke in ivory by Gyokushu, 19th Century artist, signed.

16. FOUR PEASANTS RETURNING FROM WORK.

Carrying various utensils, one on a horse. Netsuke by Gyokuzan (signed).

Intricate carving in ivory. VERY FINE.

17. GYOMIN. Signed Ivory Netsuke.

A delivery boy with his pack eating candy.

18. FIGURE GROUP: FIVE BOYS CLIMBING ABOUT A STALL.

Ivory netsuke by Hidemasa. Late 18th or early 19th Century artist.

19. IVORY NETSUKE BY HIDEMASA. Signed.

A man carrying a woman on his back. Late 18th or early 19th Century artist.

20. IVORY NETSUKE OF A MAN SEATED ON A COW.

Carved by Hidemasa, signed.

21. NETSUKE OF TWO FIGURES HOLDING A FLUTE.

Carved by Hidemasa in ivory (signed).

IVORY NETSUKES—Continued

22. **IVORY NETSUKE BY HIRAYAMA. Signed.**
A mythological figure carrying an enormous bag as a bell on his back with small figures carved inside and two devils on top.
23. **TWO HAPPY MEN HOLDING BASKET AND VARIOUS OBJECTS.**
Ivory netsuke by Hojitsu, signed; artist died about 1850.
24. **TWO JOYOUS CHILDREN WITH THEIR HANDS IN A TUB OF WATER.**
Signed ivory netsuke by Homin, late 18th or early 19th Century artist.
25. **ICHIEISAI: NETSUKE.**
A small Manju button carved with a man carried on the wings of a stork.
26. **ICHIKO. SIGNED IVORY NETSUKE.**
Two carved figures; a gentleman having his hair combed by his servant and a string of signed banners on the bottom.
27. **ICHIKOSAI. SIGNED IVORY NETSUKE.**
Two men fishing from a boat.
28. **GROUP OF EIGHT MASQUES.**
Ivory netsuke by Ichiya (signed).
29. **ISSHO. SIGNED IVORY NETSUKE.**
A man on a ladder over a large shell which he has tied up with bamboo staffs.
30. **JEMIN. SIGNED IVORY NETSUKE.**
Man wrestling with Oni; the Japanese god of evil, on a lotus leaf.
31. **KAGETOSHI. SIGNED IVORY NETSUKE.**
Small ivory figure of Hotei sitting on his bag.
Work of this artist much sought. Early 19th Century.
32. **KAIGYOKU. IVORY NETSUKE.**
A clam shell with a turtle on top and a crab appearing from underneath.

IVORY NETSUKES—Continued

33. KARAKU. SIGNED IVORY NETSUKE.

Carved ivory figure of a man sitting on a large, reclining Kylin.

34. SIGNED NETSUKE BY KUDO.

Carved ivory figure of a man on a rearing horse; **VERY FINE.**

35. KOICHI. 19th Century artist.

Laughing man bending over with a rat on his back. Signed Ivory Netsuke.

36. IVORY NETSUKE.

A grinning mask with iridescent fiery pearl eyes and a large snake coiled on the top of its head, crowned with Lotus leaf and "pearl" dew drops.

37. TWO IVORY NETSUKES.

Man with a monkey on his shoulder, H. 4 ins., and a three inch figure of a man with his head twisted around to the side. Unsigned. (2)

38. FOUR NETSUKES.

Carved group: a jack-in-the-box with two Oni and a man and woman; a boy with a Kylin mask and drum; Fukurokujin playing with a boy who has put reins around his head; and a standing figure of Hotei. (4)

39. FOUR UNSIGNED NETSUKES.

Fukurokujin, the God of Wisdom, with a pack of toys and a small boy; two boys, one stooping with a KYLIN mask; a man with a bag of game on his back; Daruma seated on his sack. (4).

40. MANJU OR BUTTON NETSUKE.

Very fine large Manju as a melon. Ivory, with applied silver kylin animal.

41. IVORY MANJU BUTTON NETSUKE.

Two small boys playing with hobby-horse and drum; inlaid into the top with use of pearl. **VERY FINE.**

42. **IVORY NETSUKES.**

A flat button with a mouse and a bunch of grapes carved on the surface.

43. **MASAHIRO: Signed Ivory Netsuke.**

Daruma and boy attendant pushing him.

44. **MASAJI: Signed Ivory Netsuke.**

Hotei with one little boy on his shoulder and another at his side; he carries a staff.

45. **NETSUKES CARVED IN IVORY BY MASAJI: Signed.**

Large devil carrying a bundle on his back with a small devil assisting.

46. **BASKET SWARMING WITH RATS.**

Ivory Netsuke by Masamitsu; Early 19th Century artist; (signed) his name in pearl inlay.

47. **YORITOMO AND HER CHILDREN.**

Carved ivory Netsuke by Masamitsu; Early 19th Century artist; (signed).

48. **MASANAO: SIGNED IVORY NETSUKES.**

Figure of a warrior in elaborate armor, sitting on a stool.
VERY FINE.

49. **MASATADA: 18th Century: Signed.**

"Giant" frog with a man crouching on his head with the same empty expression on his face.

A VERY RARE AND UNUSUAL PIECE, FINELY CARVED.

50. **MASATOMO: 18th Century Artist.**

Carved ivory Netsuke of a man eating; with a small boy at his side asking for some.

51. **MASATSUGU: Netsuke Signed.**

Two carved ivory devils struggling with a shield.

52. **MASAYOSHI: 19th Century Artist: Signed with a Seal.**

A man sitting on a large sandal that he is braiding. **VERY FINE IVORY NETSUKES.**

IVORY NETSUKES—Continued

53. **FIGURE GROUP: FAMILY OF THREE.**
Netsuke carved by Meimin (signed).
54. **MEISAI:** Signed Ivory Netsuke.
A monkey trainer bending over to tie his sandal; a monkey perched on his shoulder.
55. **MITSUHARU:** Signed: **IVORY NETSUKES.**
Old man reclining on an elaborately carved oval couch; pierced stand.
56. **MITSU:** Signed Netsuke.
A small Manju button of two plates with man in indented carving on back.
57. **CARVED IVORY NETSUKES BY MITSUJI:** Signed.
Sennin with scroll, riding on the sacred deer.
58. **SMALL NETSUKES OF HAPPY MAN HOLDING A GOURD: A CHILD AND A CARVED BOX NEAR.**
Carved in ivory by Munamitsu (signed).
59. **NAGAJI:** Ivory Netsuke.
A man about to mount a horse. **DELIGHTFUL LITTLE SIGNED PIECE.**
60. **IVORY NETSUKES BY NOBUFUSA: (SIGNED).**
Long legged laughing man, holding a tiny exquisitely carved man on his shoulder.
61. **MOVING DAY:** Ivory Netsuke by Norishige (Signed).
Man leading a horse on which rides a woman and two children. A well-known 18th Century artist.
62. **NYORIN SHOUNZAI:** Signed.
Ivory Netsuke. Two small figures; an old man and woman washing clothes, bending over.
63. **RANKO:** Late 18th or Early 19th Century Artist.
Ivory Netsuke; two crouching babies playing; one has a rose.
64. **RIUKOZAI:** Born 1816.
Carved ivory Netsuke; an old man and woman as the symbols of a long life; with stork beneath a pine tree.

IVORY NETSUKES—Continued

65. RYOICHI: 19th Century Artist: Ivory Netsuke.
A large and small quail with millet.
66. THREE CHARMING BOY CARVINGS.
Netsukes by Ryomin. 19th Century artist, celebrated for his groups. Signed. (3)
67. RYU-GYOKU: Late 18th or Early 19th Century:
A child playing with his toys; an elephant with trappings and ball.
BEAUTIFULLY MODELLED IVORY NETSUKES.
68. FOUR IVORY NETSUKES.
A lady with a basket; Fukurokujin and a little boy; SHOKI cutting ONI's horns, and HOTEI leaning against his sack with a fan. (4)
69. FOUR NETSUKES.
Hotei sitting on his sack; Fukurokujin with a staff; the tiny figure of a man leaning against a large ball; two Oni, one in an urn, the other crouching beneath the stand. (4).
70. IVORY NETSUKES OF A BADGER AND CHILD.
Carved by Ono Shomin (signed).
71. CAT STRETCHING: Ivory Netsuke.
72. IVORY NETSUKES.
A child with a basket of grapes on his back and looking at a snail in his hand.
73. IVORY NETSUKES.
Curly black dog playing with a white ball.
74. EBISU AND HIS FISH.
Elaborately carved Netsuke in ivory.
75. FROG CARRYING A LILY LEAF.
Netsuke in ivory; a lovely little piece.
76. IVORY NETSUKES.
A rearing horse and rider while a man clutching the bridle lies beneath the horse's hoofs.
UNUSUALLY FINE PIECE.

IVORY NETSUKES—Continued

77. IVORY NETSUKE.

Kylin boat finely carved with two amusing figures.

78. IVORY NETSUKE.

Smiling old man with a staff. Good.

79. ANIMAL CARVING.

Small monkey on a remarkably carved cone. Ivory Netsuke.
Stained red-brown.

80. NETSUKE CARVED IN IVORY.

Persimmon with a snail on its curled red leaf and spray.

81. IVORY NETSUKE.

Mother and young quail feeding on millet.

82. NETSUKE CARVED IN IVORY.

Peach and red leaves; a small frog in Malachite crawls to the top. SIGNED. VERY FINE.

83. THREE PRIESTS AROUND A JAR.

Finely carved, Netsuke in ivory; the jar showing a dragon.

84. SQUIRREL HOLDING BRANCH WITH NUTS.

Ivory Netsuke.

85. WOMAN THROWING BEANS TO ONI ON NEW YEAR.

She holds a square dish and with an upraised hand scatters beans to the three Oni.

FINE OLD IVORY NETSUKE.

86. A MAN DRINKING TEA.

Netsuke carved in ivory. On ivory stand.

87. TWO IVORY NETSUKES.

A vegetable group round; tiger and cubs. (2)

88. FOUR IVORY NETSUKES.

Two tiny figures; a mother playing with her baby; an old man in a tub with an attendant bathing him; a man kneeling to play a drum with a boy at his back; and a fat, reclining figure of Hotei. (4)

89. **FOUR CARVED IVORY FIGURES.**

A grandmother feeding a little boy; a Deity with two frogs, one on his back; a man and a small boy eating; and a legendary beast curled around a large bell. (4)

90. **FOUR IVORY NETSUKES.**

Four-inch figure of a man on a teakwood stand; two wrestlers; a Japanese monkey trainer with a tiny monkey; and Fukurokujin with a small boy perched on his shoulder. (4)

91. **A GROUP OF THREE IVORY NETSUKES.**

A shell with a cat on it; two Kylins holding a ball which rolls in its holder; an iridescent fly and a snail on a peach. (3)

A very fine selection.

92. **A MAGICIAN DRAWING A DRAGON OUT OF A BOWL.**

A beggar sitting by the roadside; Fukurokujin and two boys; and a large seated figure of Hotei. Netsukes (4)

93. **A GROUP OF FOUR IVORY NETSUKES.**

A Kylin, a man with a frog, a man with a mouse, and one as a carved bamboo joint, with reclining man. (4)

94. **IVORY NETSUKE.**

Seated figure of a long haired man with a sake cup in his hand.

95. **IVORY NETSUKE: JO AND UBE.**

Two small seated figures of a man and woman with a scroll.

96. **IVORY NETSUKE: Signed.**

Four tiny men and a large conch shell. One stands on a ladder, the others climb around it.

97. **IVORY NETSUKE: MONKEY TRAINER.**

Man with a large peach in his hand and a monkey.

98. **KNEELING FIGURE OF A BOY.**

With a folded parasol in his hand. Ivory Netsuke.

99. **ONI AND THE THREE BLIND MEN.**

Carrying one on his shoulders, and two with sticks following. Signed ivory Netsuke.

IVORY NETSUKES—Continued

100. CHINA BOY LEANING AGAINST A BAG.
With a fan in his hand. Ivory Netsuke.
101. MAN WITH A POINTED BEARD.
With a scroll in his hand. Eyes inlaid. Ivory Netsuke.
102. IVORY NETSUKES: A LARGE SACK.
With a boy crawling out of one end.
103. JUROJIN: IVORY NETSUKES.
Seated with his fan and gourd.
104. IVORY NETSUKES:
Hotei seated in his bag.
105. MONKEY-TRAINER KNEELING DOWN.
A monkey on his shoulders in a bag. Ivory Netsuke.
106. IVORY NETSUKES: Signed.
Two little boys on an ivory bench playing Go-ban.
107. IVORY NETSUKES: GROUP.
All the animals symbolical of the months of the Japanese year.
An intricate group. Cow, rabbit, etc.
108. FOUR IVORY NETSUKES.
Hotei with three little boys sitting on his back; Fukuroku-jin blessing a small boy; a three-inch figure of a man disguised as Kylin; Shoki and a priest, wrestling. (4)
109. A GROUP OF FOUR LARGE IVORY NETSUKES.
A Kylin, movable ball in his mouth; a dragon with two men; goat, squirrel and monkey; a man with a monkey. (4)
- 109a. IVORY MASQUE NETSUKES.
Lotus leaf and frog form a cap. Fine piece.
- ELEVEN SMALL IVORY CARVINGS OF DELIGHTFUL QUALITY
110. ICHIRYUSAI: Signed.
Jo and Uba under a pine tree with turtles; the symbol of a long life, and small plum tree incised on the base.

IVORY CARVINGS—Continued

111. ISSEI: Signed.
CARVED GROUP of the five famous poets and the poetess.
112. CARVED IVORY GROUP.
The god Hotei playing with two small boys. Hotei has a staff in his hand. By Kogyoku.
113. KOGYOKU.
Small carved group of three men; two doctors prescribing for a sick man.
114. CARVED IVORY FIGURE BY KOZAN.
Man with a scroll kneeling on the head of a large Kylin animal.
115. KOICHI: 19th Century Artist.
Ivory group of three, Daikoku, Ebisu and another in a circle; back to back.
116. SMALL IVORY FIGURE.
A man writing or painting. By Kogyoku.
117. SMALL CARVED GROUP OF THREE.
A man, a little girl, and a monkey. The man is showing the child how to lead the monkey with reins. By Ikkosai. Late 18th or Early 19th Century.
118. CARVED IVORY FIGURE GROUP.
Priest holding Lotus; another Priest holding a bowl of nuts; attendant and lotus, by Eyama (signed).
119. IVORY FIGURE OF A DANCING DEVIL WITH A SACK ON HIS SHOULDER.
Carved by Gyokko (signed).
120. RYOZAN.
Carved ivory group; Bird Demon and a boy with a scroll. 18th Century artist.

EIGHT FINE EARLY AMERICAN BOTTLES

From the Indian Ruins, Indian Hill, Martha's Vineyard, Mass.

120a. TWO OLD RUM BOTTLES. H. $9\frac{1}{2}$ ins.

Two are nearly a pair, and so dark they appear black. They have cuff tops to necks, pontil mark on bottoms. Dug up in the ruin of an old Indian house on Indian Hill. The house fell about 30 years ago, was not occupied for about 20 years previous. The old Indian who lived there died, age 102. (2)

120b. OLD GREEN RUM BOTTLE. H. 10 ins.

Cuff neck pontil mark. From Indian Hill.

120c. TALL ALE OR STOUT BOTTLE FROM INDIAN HILL. H. 11 ins.

Deepest brown. Appears to be blown glass.

120d. WHITE GLASS BOTTLE.

Long buried, surface much corroded. Cuff top to neck: pontil mark. Much bubbled glass. The cuff top seems to have been plastered on after the rest of the bottle was blown. Indian Hill.

120e. SQUARE BROWN BOTTLE.

Marked DOYLE'S HOP BITTERS, 1873 on shoulder. Figure of hops and leaves on one side.

120f. FLAT SIDED WHITE BOTTLE.

Oblong base, impressed mark: DR. WOODBURY'S ANTIDOTE, an anchor and Trade Mark.

120g. GREEN GLASS BOTTLE. H. 9 ins.

Peculiar shape, neck nearly as long as body of bottle and bulged. BOTTLE IS A BEAUTIFUL GREEN.

120h. TWO WITCH BALLS. Diam. 7 ins.

Clear white glass, very heavy. Have been used in the past as fishnet floats. (2)

A FEW RARE AND FINE TEA-JARS, GOLD FANS, TWO WOOD-BLOCKS, ETC.

121. JAPANESE TEA BOWL. H. 4 ins. D. $3\frac{1}{2}$ ins.

Cylindrical; violet grey crackle.

122. CARVED AND PAINTED WOOD FIGURE. H. 11 ins.
In black and red robe; holding a begging bowl; trailing red loops on his kimono. On red wooden stand. (Repair to drapery.)
123. SETO TEA JAR. H. $2\frac{1}{2}$ ins.
Dark brown glaze; two small handles; ivory cover; fire crack on base. Date about 1700. From Webster Sale.
124. JAPANESE TEA JAR. H. $2\frac{1}{2}$ ins. *Ozeze* 1750.
Toned light and dark brown glaze; ivory cover; short neck.
125. JAPANESE TEA BOWL. H. $2\frac{1}{2}$ ins. D. 6 ins.
Small brown crackle; flower and leaf carving under glaze on inside; short cuff base.
126. UNUSUALLY FINE LARGE SETO TEA JAR. H. 5 ins.
Teakwood cover; ovoid shape; gold brocade bag; slightly ribbed under the fine iridescent teadust glaze, with splashes of ox blood mingled with green.
127. JAPANESE TEA JAR. H. 4 ins. *Shigaraku* 1800.
Pear shaped; mottled brown and white glaze; ivory cover; two short projections as handles.
128. TWO EARLY AMERICAN GLASS "BALLS". Diam. 6 ins.
Fish net floats; clear; genuine early pieces; would be very lovely for floating on a lily-pool or garden fountain.
129. TWO EARLY GLASS "BALLS": Similar.
130. TWO EARLY GLASS "BALLS": Similar.
- 130a. ANTIQUE WHITE LACE CAP AND COLLAR.
Large circular collar with three ruffles and small collar around neck; collar 18 ins. deep; cap has three little ruffles and streamer that goes under chin.
- 130b. TWO CHINESE EMBROIDERED SILK PANELS. 7 x 41.
White silk ground with strip of embroidery in gold and all colors depicting men and women, trees, flowers, etc. Charming colors. 18th Century. (2)

- 130c. **OLD EMBROIDERED PILLOW COVER AND GREEN SILK FLAG.**
 Tan ground with geometric designs in different shades of blue; very worn; bright green silk flag with white star and crescent. (2)
- 130d. **TWO PERSIAN EMBROIDERED PANELS. 52 BY 21.**
 Red handwoven ground with conventional Persian designs in blue, purple, yellow, etc. with little mirrors. Worn. (2)
- 130e. **ANTIQUE RED SILK EMBROIDERED PANEL OR HANGING 27 BY 48.**
 Raspberry colored ground with criss cross design in blue, white and yellow; border along one end of same design.
- 130f. **OLD SPANISH EMBROIDERED SILK AND LINEN COVER. 44 BY 20.**
 White ground with embroidery in white and yellow: broad band at each end of roses and carnations; scattered stars and crescents in centre short silk fringe tassels.
- 130g. **RED PAISLEY CAMEL'S HAIR SHAWL. 94 BY 20.**
 Red ground with design in greens, black, etc. Worn. Large white Paisley shawl, design in red and blue, centre damaged, but balance could be used for trimming or hand-bags. Nice color. (2)
131. **OLD LACQUER AND PAINTED PANEL. 13 x 24 x 13.**
 Black lacquer ground (damaged at top); Pine trees, Inn and horseman approaching a bridge on which stand travelers; coolies, etc. Very interesting old piece.
132. **JAPANESE OLD GOLD FAN.**
 Small flower clusters and silvery clouds on a ground of fine old gold.
133. **ORIGINAL WOOD BLOCK BY HIROSHIGE: SIGNED.**
SHINAGAWA FROM THE TOTO MEISHO SERIES. View of Amo Pines. On the reverse Yoshitora has used the block for a harimaze of 20 divisions each containing one of the "Famous Warriors."
 WOOD BLOCKS BY HIROSHIGE, in such fine condition are almost unknown.

134. **JAPANESE ORIGINAL WOOD BLOCK.**
 Head of a lady holding Chrysanthemums, resembles Kuni-
 sada, but signature partly damaged; reverse has warrior on
 horseback by one of the later men.
 The original wood blocks from which Japanese prints were made
 are rare.
135. **JAPANESE OLD FAN PAINTING: Tosa School.**
 Open fan; Old Pine on the shore; early old green and dull
 bronzy gold background; stained and smoked to a soft beau-
 tiful patina.
136. **SURIMONO BY KUNISADA.**
 Geisha at night; her robes in gold and pale tan; waning
 gold moon and silver cherry bough.
137. **HIROSHIGE.**
 Fuji from the Cliffs of Yui. Good clear printing, no mar-
 gins.
138. **VOTIVE OFFERING:**
 Narrow panel showing figure of Bishamon, primitive print-
 ed about 1162. **Wormed.**
139. **ANCIENT SCULPTURED TORSO. H. 24 ins. W. (base) 23 ins.**
 Indian red marble. Seated attitude of Benediction. Slender
 graceful lines.
140. **SCREEN: Two-fold. (Each 30 x 55).**
 Flight of birds; lovely flowers sprays painted on paper.
- 140a. **VERY FINE SHIBUICHI SWORD BAND AND CAP.**
 RELIEF OF PLUM TREE WITH SILVER BLOSSOMS. (2 pes.)

WOOD NETSUKES

From a Fine Private Collection

- 140b. **CARVED WOOD NETSUKE.**
 Standing figure Daruma, wrapped in his cloak.
- 140c. **TENZAN NETSUKE. SIGNED.**
 Joyful monkey with Kylin masque. Finely carved in wood.
- 140d. **RAUKO WOOD NETSUKE. SIGNED.**
 Nude diver grasping an octopus.

WOOD NETSUKES—Continued

141. SEATED FIGURE OF WOMAN HOLDING BOTTLE AND CUP.
Carved wood Netsuke with head, bottle and cup of ivory.
By Getsuko. Worked early 19th Century. Signed.
142. GIANT TORTOISE CARRYING TWO SMALLER ONES ON HIS BACK.
Carved wood Netsuke by Gyokuunsai. Worked 18th Cent.
Signed.
143. GYOKUKA: Signed Wooden Netsuke.
The legend of the lady pouring water into the Devil's bowl.
She is seated on a bell, which is finished in dull silver and gold,
a beautiful piece.
144. GYOKURI UTEI: Signed Wooden Netsuke.
An old man and the suggested carved figure of a dog.
145. GROUP OF FOUR NETSUKES IN WOOD.
Octopus; Daruma; man with a box; Hotei. (4)
146. MOTHER CARRYING BOWL AND STICK, WITH CHILD ON HER BACK.
Wood Netsuke by Hideichi. Worked 18th Century. Signed.
147. HIDEYAMA: Signed Wooden Netsuke.
Warrior in a cap with an ivory belt and a knife in his
mouth with pearl inlay. Belt accessories in pewter, lacquer;
signature inlaid in Malachite.
VERY FINE EXAMPLE.
148. CROUCHING TIGER.
Carved wood Netsuke by Himakoshi.
149. HOJITSU: Died About 1850: Signed Wooden Netsuke.
Two Actors, one with a fan, one bending over with drum.
150. FOUR WOODEN NETSUKES.
A monkey; a god; Inn and Piues; a man with a child. (4)
151. SEATED FIGURE MIXING GRAIN IN A BOWL.
Carved wood Netsuke by Ichimin. Signed.

WOOD NETSUKES—Continued

152. CARVED WOOD NETSUKE BY IKKO.
Two monkeys, the larger crouching over the smaller.
153. ISSHO: Signed Wooden Netsuke.
A man with basket of fruit; carved in boxwood.
154. ITTO: Signed Wooden Netsuke.
Charming small figure of a woman seated with a fan.
155. FOUR WOODEN NETSUKES.
Hotei; man and woman with peach; Oni under a tortoise shell; Fukurokujin and children. (4)
156. WOODEN NETSUKE BY JUSHIN. Signed.
A mouse with beady black eyes, curled in a ball.
157. WOODEN NETSUKE.
A squirrel on a persimmon; man hiding under the fruit: carved by Kigyoku. Worked early 19th Century (signed).
158. MOUSE: NETSUKE CARVED IN WOOD BY KOKEI. (SIGNED).
The artist worked in the 18th Century. Brockhaus calls him "*Sehr geschickt und zierlich*." (Very nimble and nice).
159. TWO BOYS WITH A DRUM.
Netsuke in wood by Komin. 18th Century artist (signed).
160. FOUR FIGURE NETSUKES OF WOOD.
Old man with a staff, two men crouching, Ebisu and Carp; Dragon and tiger fight. (4)
161. MASAJI: Signed Wooden Netsuke.
Bearded warrior sharpening his sword on a stone. His robes finely brocaded.
162. MASAKATA: Late 18th Century: Signed Wooden Netsuke.
The wooden figure of a large monkey seated on a clam-shell.
163. MASAMITSU: Born 1822.
Two monkeys; the mother monkey and the young monkey. Signed wooden Netsuke.

WOOD NETSUKES—Continued

164. MASAMAO: 18th Century: Signed Piece.
Small wooden Netsuke of a growling leopard.
165. ANIMAL CARVING: Signed Piece.
By Masanao; a carved wooden frog of good size. 18th Century artist.
166. MASANAO: Signed Piece.
The figure of an Oni with a lantern on his head. 18th Century. Wooden Netsuke.
167. MASAYOSHI: Signed Wooden Netsuke. (Light Colored).
A boat with the six poets and the famous poetess.
The artist worked early 19th Century.
168. MASAYOSHI: Died 1837: Signed Wooden Netsuke.
The legendary beast Kylin and little one, guarding the "Pearl of the Spirit", (a movable ball in a square open box.)
169. MASAYUKI: Signed.
Conjuror seated, holding a fan, and balancing a cap on his head.
170. MINKO: Signed Wooden Netsuke.
The three monkeys: "Hear no evil, See no evil, Speak no evil."
171. MINKOKU: Signed Wooden Netsuke.
DARUMA reading; seated in his bag. Late 18th Century artist.
172. MINKOKU: Signed Wooden Netsuke.
A woman lying down having her leg treated by a doctor.
173. MINSO: Signed Wooden Netsuke.
A man and Oni the devil stooping, wrestling, their arms about one another.
Their eyes of crystal or pearl inlaid with "black bead" points.
174. MITSUTAME: Signed Wooden Netsuke.
A lady sitting on a couch, (peach petal) wearing a necklace with effective pearl inlay.
By a famous 18th Century artist, a beautiful little piece.

WOOD NETSUKES—Continued

175. MIWA: Signed Wooden Netsuke.
Hotei, the boys' god, rubbing his head.
Genuine Miwa pieces are rarely found outside great collections.
176. MIWA: A WOODEN NETSUKES.
Happy man crouching with a sack with an Oni in it; having pearl eyes and snarling teeth; Signed on ivory inlay.
Genuine Miwa Netsukes are rarely found. They bring huge prices in Europe.
177. THREE WOODEN NETSUKES.
A priest, three monkeys, a single monkey. (3)
178. WOODEN NETSUKES OF A MAN TYING HIS SANDAL.
Carved by Norishigi. 18th Century. Signed.
179. A FROG ON A CHESTNUT.
Wooden Netsuke by Ryocho. Early 19th Century (before 1818). (Signed).
180. WOODEN NETSUKES OF A MAN CARRYING A SACK.
From which an Oni peeps with ivory or pearl inlaid teeth and eyes; Carved by Ryugyoku (signed) signature inlaid in ivory; Early 19th Century (or late 18th to early 19th).
181. GROUP OF FOUR WOODEN NETSUKES.
Two black frogs; an Oni with a man on a lacquered leaf; Hotei and three boys; Hotei seated. (4)
182. TEMPLE WITH A SACRED PROCESSION AND SURROUNDING TREES.
Netsuke by Sebun carved in wood of curious texture. (Signed).
183. SMALL FIGURE OF A WOMAN CARRYING A BUCKET.
Wooden Netsuke by Shankozai (signed).
184. WOODEN NETSUKES BY SHOKEL.
Three monkeys: "See No Evil," "Hear No Evil," and "Speak No Evil"; coming out from a hole in a large chestnut. (Signed).
185. THE GODDESS BENTEN WITH A LUTE.
Wooden Netsuke carved by Shoko. Early 19th Century artist. (Signed).

WOOD NETSUKES—Continued

186. MAN AND WOMAN CARVED IN WOOD.
Netsuke by Shoko. Early 19th Century artist. (Signed).
187. WOODEN NETSUKES OF EBISU ON A CARP.
Carved by Shoko (signed).
Very fine early 19th Century.
188. SMALL WOODEN NETSUKES (SIGNED) CARVED BY SHOMIN: Born 1845.
Hotei with his bag.
189. UNUSUALLY FINE CARVED WOOD NETSUKES.
A group in ball form, showing beautifully modelled Howo Bird, Dragon, Tiger, (growling) Snake and Turtle. By Shomin. (Born 1845.) Signed.
190. WOODEN NETSUKES.
Carved by Shomin (signed).
A woman wrapped in a cloak. VERY FINE.
191. NETSUKES CARVED IN WOOD BY SHURAI (SIGNED).
Three egg plants in a cluster; one worm-eaten.
192. WOMAN HOLDING A BOWL ON HER HEAD AND A LARGE LADLE.
Wooden Netsuke by Shusei. 19th Century artist (signed).
193. TWO MICE.
Netsuke carved in wood by Suremasa (signed).
194. FOUR WOODEN NETSUKES.
A woman sleeping; Hotei and three boys; two men with a fox; a Tiger. (4)
195. THREE WOOD AND IVORY NETSUKES.
Two monkeys and an octopus (ivory); a woman with a dog; a man holding a jar (signed). (3)
196. CHILD SITTING IN A LARGE BROKEN JAR.
Lacquer Netsuke by Tametaka (signed).
Illustrating a famous Japanese legend.
197. PRIEST HOLDING BELL: Netsuke.
Carved in wood by Tama Kazu (signed).

WOOD NETSUKES—Continued

198. **WOMAN NURSING A CHILD:** Possibly Kintoki and His Mother.

Wooden Netsuke; finely carved by Tenmin; Middle of 19th Century artist (signed).

199. **TIUGYOKU:** Signed Wooden Netsuke.

The seated figure of a priest in meditation. The bared right shoulder is a symbol of the priesthood.

200. **SENNIN HOLDING AN IMMENSE FROG.**

Netsuke in wood by Tomoichi (signed); eyes inlaid (one of the frog's missing).

201. **KYLIN ON A BALL LIKE A PERSIMMON: WOODEN NET-SUKE.**

Carved by Tomotada (signed).

Brockhaus quotes two artists of this name, one middle 19th Century, and of the first, before 1781, he says "his genuine wood-carvings are characteristic and fine, much copied and forged.

202. **FINE BROAD MASQUE BY TOMOE:** Signed. 2 x 2.

Ivory inlay in forehead, and one (porcelain) eye missing.

203. **PRIEST HOLDING A SCROLL WITH CARVED PROCESSION OR TINY PEOPLE.**

Unusual Netsuke in wood by Toshinori (signed).

204. **SHOKI PUSHING DOWN A LID WITH AN ONI UNDER IT.**

Wooden Netsuke by Toyomasa; Late 18th Century artist; signature inlaid in jade.

205. **LACQUER FIGURE OF A BOY AND BAG IN RED.**

Netsuke carved in wood by Yuzan; 19th Century artist (signed).

206. **GROUP OF FOUR NETSUKES IN WOOD.**

A man beating a drum; a long legged god; old woman; a man with a frog. (4)

207. **WOODEN NETSUKE.**

Shoki in a large straw hat with an Oni perched on top of it; furious because the Oni is out of reach.

WOOD NETSUKES—Continued

208. **WOODEN NETSUKE: "Crossing the Bridge."**
Mother in a sun hat on horseback, with two children in
paniers at her side. A little boy leads the horse, on a base
(bridge).
209. **MONKEY ON A COW RESTING.**
Netsuke carved in wood, signed.
VERY FINELY CARVED.
210. **A MAN IN A DRAGON MASQUE.**
Beating a drum and calling. Netsuke carved in unstained
wood.
211. **A MONKEY PEEPING FROM A MAMMOTH CHESTNUT.**
Netsuke in wood.
212. **OCTOPUS COILED IN A BOWL.**
Wood carving; staring eyes inlaid in white and black.
213. **FIVE NETSUKES.**
Stooping beggar in rain cloak (lacquer); Seated beggar
with face upturned; Hotei holding a ball; Hotei seated in a
chair by Chikusai; Gama Sennin with two trained frogs (ivory
face and hand) by Minoku, each slightly imperfect. (5 pcs.).
214. **SIGNED IVORY NETSUKE.**
Two chestnuts and a worm on the large one; rare subject,
beautifully carved.

JAPANESE AND THIBETAN PAINTINGS, BOOKS
AND PRINTS

215. **TOSA SCHOOL ARTISTS: 16th Century.**
Geroku Dancing, old drawings in color or various dancing
attitudes. Quaint postures of small figures. (6)
216. **SADATORA PAINTING. HEAD OF A GIRL HOLDING AN
ARROW.**
Carefully painted. Signed. Square form.
- DRAWINGS
217. **PRIESTS IN ADORATION.**
Three drawings in Chinese Ink on one sheet.

218. TWO LONG MAKEMONOS OF THE KANO SCHOOL.
Dated 1626.

Procession of the Emperor and his Suite by a Kano School artist done in tints, and dated Kanyei 3rd, 1626. In very good condition. (2)

219. SHUNZAN OMI HAKKEI: "LAKE BIWA SET."

Eight circular prints on black reserve, "Rain," "Wild Geese," "Evening Bell," "Autumn Moon," etc. Mounted on 4 sheets. (8)

BOOKS

220. GAKUTEI: YEDO VIEWS: In Black and White.

Well printed with landscapes, figures, etc. 8vo. By this rare Surimono artist.

221. BUNSEN-GAFU.

Sketches by Bunsen, an Osaka artist; complete in 1 volume: brocade portfolio; 8vo.; dated 1855.

222. POEMS AND PICTURES BY ARTISTS OF EARLY MEIJI PERIOD.

Gessho, Fuko, and others; 8vo.; brocaded portfolio.

223. HANA FUBUKI OR KIMONO DESIGNS.

Printed in small dainty patterns in silver and color. 8vo.

224. JAPANESE POEMS.

Poetical Greetings from the Far East. By K. Florenz. *Illus. in color.* On crepe paper, bound Japanese fashion.

225. GESSOSAI: Yehon Juyo. Date 1751. 3 vols. Tall 8vo.

Fine illus. in black and white, birds, flowers, etc.

226. HOKKEI: BOOK OF FAMOUS PEOPLE.

Illustrated in black and white. 8vo, good condition.

Books by the Ukiyoye artist are scarce.

227. HOKUSAI: THE SMALL TOKAIDO: FIRST EDITION.
SIGNED.

Fujisawa, Chiriu, Mitsuke, Ishibe, Akasaka, etc., the 36 prints on 12 sheets, fine condition and color.

228. KINGOKU ZOFU.

Or Old Court Life in Kyoto. *Illustrations in color*. Tall, 8vo.
Scarce. Four of the famous old Court Dances are illustrated
with Pencilled English translation.

229. KAWAMURA KIHŌ. 1827.

Kihō Gwafu. Sketches by this artist. Tall 8vo, very fine
early printed in rose and blue tints.

230. KUNITERU.

"Yumi Hari Zuki" or Crescent Moon, the adventures of Minamoto no Tametomo, written by Ratutei Seima, and illustrated in color, and black and white by Kuniteru. 6 vols., small 8vo.

The second son of Tokiwa and the brother of the famous Yoshitsune, who had famous adventures in the 12th Century.

231. MANEN.

"Yamato Nishiki" published in 1890 with plates in tints of birds, insects, landscapes, etc.; "Yeigaku Dakansha" or English Studies with pictures. Published in 1867. 2 vols., small 8vo, worm holes.

Among the first books with English words printed in Japan.

232. SEKIZAN: GAFU.

Rocks and how to draw them. *Color illus.*; with 3 others misc., all with colored or tinted plates. (5).

233. RANKO AND TOKEL. Date 1808.

Kawakoromo No Ke, a poem by an Osaka poet. Well drawn and printed illustrations in black and white.

234. SUKETADA (NISHIKAWA). Date 1750.

"Fuzoku Komochi Takara," Pictures of a Mother and her Child. Colored plates. 8vo. (Worn).

Well drawn, showing mother and daughter, mother bathing a baby, feeding the baby, combing the child's hair, etc.

235. SURIMONO: ALBUM OF 50 SURIMONO.

Contains one original impression, but mainly copies or reproductions of the Osaka school and were made about 1895. Bound in brocade. 4to.

The original by Yeisen and Kosetsu (No-Dance) and the volume is valuable for reference as occasionally these reproductions of Shunman, Hokusai, Toyohiro, Hokkei, Gakutei, etc., deceive even the expert.

BOOKS—Continued

236. SURIMONO: ARTIST UNKNOWN.

Naniwa Meisho. Noted places of old Osaka. Charming young girl subjects, etc. Seven double size Surimono. Printed in rose and green.

237. SADANOBU (Hasigawa) of Osaka. Date About 1839.

Shinpan Suikoden, Chinese warriors. 7 broadsheets printed in fine colors.

238. YOSHIHORU.

Account of national calamities, vivid pictures of earthquakes, fires, tornadoes, etc., printed in colors. 3 vols., tall 8vo. Date 1856.

Very rarely do the Japanese picture the terrible events of nature in their country. Fires, earthquakes, tornadoes, and tidal waves are here shown with the distracted population.

239. WAR INSIGNIA.

Four volumes of fine illustrations in black and white, very early, of banners, crests, helmets, lances, etc., of various famous houses.

239a. TEMPLE WALL PAINTINGS. 7th Century.

Buddist paintings in the Temple of Horyu-ji; 15 *fine plates loose in folder*; sm. 4to.

239b. KETCHAM (W. H.): JAPANESE COLOR PRINTS.

A Few Words about their Origin with list of the principal artists and instructive books, etc. Thin 8vo, New York, 1895.

239c. HIROSHIGE: KANAZAWA HAKKEI.

10 color prints of landscapes and water views, including the cover. Small size, upright.

240. METAL WORK: BOOK OF DESIGNS FOR METAL WORK.

Designs in black and white, extremely interesting, and in great variety of subject, including animal, landscape, and flower designs. Small oblong folio, (rubbed), for sword-guards, knife handles, etc.

241. TWO BOOKS OF DESIGNS FOR MINIATURE JAPANESE GARDENS.

Fascinating designs in colors, of the "dwarf pine" gardens for which the Japanese are famous. 2 odd Vols. Tall 8vo, rubbed.

242. JAPANESE BOOKS.

Landscapes, many showing Fuji, Drum Bridge in Snow; Moonlight after Storm; Cherry Viewing, and others equally attractive; with others, odd vols., etc., studies in black and white, Mangwa, etc. (6).

JAPANESE PRINTS

243. HIROSHIGE.

Two fish with tiger lily. Fish Series.

244. HIROSHIGE.

Harimaze in black and white birds, grasses, etc, with Sacred White Elephant by Hokusai. (3)

245. HARUMICHI: SURIMONO.

A black jackdaw sitting on a Torii is boldly designed in front of a round red sun, with the tufted branches of a pine seen between the Torii. Very pleasing subject. (Time-browned).

246. HOKUSAI: SURIMONO.

Silver-topped Fuji, with a dark green cloud, gold touched, curling around the base, green pines in the distance. The black sweeping branch of a pine is seen to one side. A most unusual landscape, and in fine condition.

247. KUNISADA:

Two women in boat; very effective red color; with black.

248. KUNISADA.

Young girl seated before mirror preparing her toilet; good color.

249. KUNISADA.

Three half blocks showing a figure against one of the Tokaido Road Views. (3).

250. KUNISADA.

Two women one of whom is holding back a little boy who is stretching out his arms, and thinks he sees Daikoku playing with a rat. Bright tones of blue and red. Rubbed at edges.

251. KUNISADA.

Warrior in fine ceremonial robes with a long sword. Design in pronounced black with yellow flowers; also gay red and lavender tones.

252. KUNIYOSHI:

"Conqueress"; good colors; torn.

253. SADATORA:

Lady holding her kimono and waving her fan, blue fence with cherry tree as background. Kimono is a lovely blue tone with rose-color peony design as border. Very decorative. (Slight tear).

254. SADATORA:

Woman with child reaching out for basket; dull colors.

255. TOYOKUNI.

O-Sen riding her black bull; charming picture; corners ragged.

256. TOYOKUNI.

Woman standing holding scarf; unusual black and white checked kimono; very decorative.

257. TOYOKUNI.

"Full Blossom of Cherry." Geisha out for a walk in cherry blossom time, printed kimono in different designs, mostly tones of green and purple.

258. TOYOKUNI.

Man with fan; extremely nice plum color on gaufered white.

259. TOYOKUNI.

Two women, one on the ground at the feet of other; very nice soft old colors; torn.

260. UTAMARO.

Boy playing Daikoku with drum and rats; Nihonbashi Bridge by Hiroshige.

261. YEISEN.

Woman reading in garden. Moonrise. Rubbed.

262. YEISEN.

Woman leaning against window; few worm-holes; slightly torn.

263. YEIZAN PILLAR PRINT.

Lovers; each carries a Falcon. Time-browned.

264. YEIZAN.

"Dream After Dream, How Difficult the Babies Are to Grow." Woman in lavender robe (fine tone) with green and lavender flowered obi; is carrying a baby dressed in pink and white on her back. (Torn, has been mended).

265. YEIZEN, ETC.

Lovely lady seated, reading a letter; another walking; another in black robe with flame Dragon, etc. Worn. (4)

266. JAPANESE PAINTING MOUNTED AS A KAKEMONO: SIGNED.

Lady and child seated at a table; a maid holds up a fine costume of black with bunches of peonies and great butterflies. Mounted with a band of old brocade; the roll-ends of blue and white porcelain.

267. KUNISADA (TOYOKUNI).

Triptych: the Cock Fight. Nobleman and many ladies viewing the entertainment.

268. SHUNSEN: Pillar Print.

Woman wearing obi tied with silk rope; time-browned.

269. SHUNSEN: Pair Pillar Print.

Lady holding letter; Lady reading letter; pale green coloring. (2)

270. TOYOKUNI

Broad sheet mounted as a pillar-print. A lady with two children out for a walk. Their kimonos very gaily flowered; tones of lavender, green and rose predominating. (Slight tear, and stain).

271. YEIZAN: Pillar-Print.

Geisha in black kimono with white bamboo design. Pink, green and lavender obi, in a striking color combination. (Time-browned, and creased).

NINETEEN INTERESTING PAINTINGS THIBETAN DEITIES

272. THIBETAN KAKEMONO PAINTING. L. 16 ins.
Vajra Varahi; figure of a nude god with red flesh tints, dancing on a prostrate nude form; sceptre and necklace of skulls.
273. THIBETAN KAKEMONO PAINTING. L. 25 ins.
"Amitayus." Seated figure of a richly jewelled god with Pompeian red flesh tints, holding the vase of life-giving ambrosia. Multi-colored nimbus, wreathed with lotus and clouds, deep blue and green background.
274. THIBETAN KAKEMONO PAINTING. L. 17 ins.
Figure of a half nude, dancing white tan goddess, with red trousers and brilliant green scarf; 18 arms and hands, all but two holding half-open flower. Orange nimbus with blue rays.
275. THIBETAN KAKEMONO PAINTING. L. 16 ins.
"Zambhula." Seated figure of a nude gold god, with jewelled crown and the "All-Seeing Eye"; gilt flesh tints. Holding a struggling animal resembling a fox, under one arm, and the "Sacred Fruit" in the other outstretched hand; pedestal placed at edge of a pond. Orange nimbus with narrow green border.
Pure gold leaf is used for these flesh-tints.
276. THIBETAN PAINTING. L. 16.
Figure of a half-nude deity with green flesh tints, holding a sceptre, and standing on a crouching horse; orange nimbus with flames at base of pedestal.
277. THIBETAN KAKEMONO PAINTING. L. 16.
"T'o-wo." Standing figure of a god in a menacing attitude; wearing a multi-colored garment and jewelled crown, and carrying a "K'atvan" or pike; red flesh tints, orange nimbus.
278. THIBETAN KAKEMONO PAINTING. L. 16.
"Vairocana". Seated figure, robed in red, with the "All-Seeing Eye": red nimbus wreathed with lotus blossoms.
279. THIBETAN KAKEMONO PAINTING. L. 18.
Figure of a blue-tinted god with countless arms, dancing on two white prostrate forms. Faded.

280. THIBETAN KAKEMONO PAINTING. L. 17.

"T'o-wo". Crouching gilt figure of Gauri-Tara with three eyes; encircled by a brilliant green scarf and wearing a tiger-skin and a crown of skulls; red nimbus, with leaping blue and red flames.

281. THIBETAN KAKEMONO PAINTING. L. 17.

"Mahakala". Full-length. Blue-tinted, six-armed god, with chaplet, rosary and magic mace of human skulls, dancing on the prostrate form of "Ganesha", the elephant-headed god. Nimbus of crimson flames.

282. PAKSAM JUNSING.

Group of twenty-four lotus petal shape medallions, each showing a deity, with Indian names and translations; Durja Srmpa, Garap Durja, Chau Lama Phau, and others. On a bold fruit and floral ground.

283. MAJORGIANO.

A Blue Demon on a Pink Horse, with trappings and bridle reins of livid green snakes, the horse shaking a human head in his mouth; a supine, bleeding body across the saddle, and a belt of bleeding heads. He rides in fiery thunderbolts and clouds, his flaming hair wind-blown and pencilled in gold: his countenance pencilled in gold.

284. WHITE TARA WITH ROSARY AND PEONY. 12 x 10.

Lotus and flowery throne, painting on paper (not native cloth, as are most of these paintings).

285. DOLJONG: THIBETAN DEITY.

Bright green flesh tones, holding flowers; deep blue field and rainbow nimbus, with flowery wreath.

286. DEITY OF CHINESE BLUE FLESH TONES.

Standing figure holding a peony and A Magic Sword, on a blue ground rayed with gold; orange nimbus and green foreground.

287. SAMVARA DEMCHHI.

Twelve-armed blue god embracing a red god. Flaming red nimbus and green landscape, with deer, vultures feeding on human bodies, etc.

THIBETAN PAINTINGS—Continued

288. THIBETAN PAINTING: SAKYA.

Light yellow, blue head-dress; one hand at breast, the other holding blue bowl of Sacred Fruit; small green and large blue nimbus with orange border and floral wreath.

289. THIBETAN PAINTING: On native canvas. 22 x 15.

Deity forms in the center, surrounded by numerous lotus petal medallions of other deities, with their attributes, horse-men, curious ghost forms, etc. Painted in dull greens and reds. Time worn; framed.

290. THIBETAN PAINTING: On native canvas. 22 x 15.

"RAKSHASA." A green Demon with horns, surrounded by a flaming nimbus, seated on a lotus throne supported by dead bodies. He holds raised in one hand a skull mace and in the other a white form. Rides a boar, which tramples a dead woman. In the four corners are Deities. Time worn. Framed.

291. OLD CHINESE PANORAMIC PAINTING. BRINGING IN THE VICTORIOUS RACE HORSE.

The "Winner of the Cup," a race horse painting more than 200 years old, on paper, 48 x 10 ins., folded to sm. 4to, and backed with linen.

The owner and rider walk behind the white horse which is led by a servant, and preceded by men bearing banners, garlands and trophies. Date about 1700, in good condition and very fine early coloring.

292. TWO ALBUMS of original ink drawings, designs for robes, etc. About 1790. Good condition.

A wealth of beautiful and striking designs, birds, butterflies, flowers, leaves, etc. in profusion.

293. HIROSHIGE. TRIPTYCH. THE SACRED ISLAND OF ENOSHIMA.
ONE OF HIROSHIGE'S MOST FAMOUS TRIPTYCHS. Good condition.

SECOND SESSION: Nos. 294—581

FINE PRINTS, LANDSCAPES, SURIMONO, ETC.

294. JAPANESE POSTERS IN COLOR.

Procession of a Feudal Lord; The Empress; the Royal Family (European Dress); numerous festivals, processions, etc., in color, heightened with gold. Folio laid in old portfolio. (13)

295. **UTAMARO. NARROW PANEL.**
Flower design; Buncho Fan (worn), collector's stamp. (2)
296. **TOYOKUNI.**
Kneeling girl writing; Girl and child with goldfish, by Kunisada; Willow cherries, by Hiroshige. (3)
297. **HIROSHIGE. FUTAGAWA:** Scene from the Chiushingura. (2)
298. **TORII KIYOMITSU: 1735—1785.**
Panel. Figure of a man. Rare print, late. 20 x 8½ inches.
299. **TORII KIYONOBU: 1664—1755.**
Actor print. Warriors and elephant masque. Late.
300. **HOKUSAI.**
3 Roisterers, figures with faces masked. Late.
301. **HANABUSA ITCHO.**
A mountain scene, with a porter leading a tired man on horseback; monochrome.
302. **KANYOSAI: Kano School.**
A duck. In black and white.
303. **MORIKUNI: 1670.**
Two Lazy Servants and a Broom; in black and white.
304. **MORIKUNI.**
A Hotei carrying his large bag. In black and white.
305. **TOYOKUNI II.**
Lady in black seated. A large package by her side.
306. **YAMANATO SHINKO.**
The God of Plenty with his giant beet. In black and white.
307. **JAPANESE PAINTING.**
Carp, probably a young fish; on paper, sm. folio, frame, no glass.
308. **JAPANESE PAINTING.**
A carp, very fine. Large folio, gilt frame.

309. **HIROSHIGE.**
Kakemono print, the Falcon, Pine, and Sun.
310. **HOKUSAI: LAKE SUWA.**
One of the "36 Views of Fuji", printed in tones of blue.
311. **HOKUSAI.**
Fuji from Tsukudajima; A fishing scene, many boats on blue water, near the island.
312. **KANYOSAI: Kano School, 1750.**
A crow on a stump, in black and white.
313. **MORIKUNI.**
Crows in the snow, in black and white; diptych.
314. **SHUNCHO.**
Three maids washing clothes; lovely shades of green, lavender, rose and peach are used.
315. **UTAMARO.**
Two women; maid washing clothes, seated, with robe open to the waist, by a tub, with yellow jar and dwarf pine behind; to the right is the figure of a lady in black, with open yellow umbrella.
316. **HOKKEI SURIMONO.**
Girl kneeling with tray of New Year's gifts. She wears a black robe with a sash printed in blue and silver.
317. **SURIMONO.**
The Princess visiting the sea dragon. Done in lovely soft shades, with silver and gauffrage.
318. **HARUNOBI: Key-block.**
A chuban or square print in black and tan of a young girl bathing at a water fall.
Apparently never published; an exquisite nude.
319. **TORII KIYONAGA: 1750—1780.**
Child writing, with mother and father looking on. Interesting detail of brushes, ink-stone, table, etc. Slight discoloration, but the father a *very fine* figure in green with soft black haori.

320. KIYONAGA.

Courtesan and a maid; a servant poling a raft. Superb composition, color and condition; the central figure wears black, tied with apricot obi.

321. KORIUSAI PILLAR PRINT.

Youth with Falcon; his sweetheart with a basket of egg plant; soft tans and green, with fine view of Fuji in clouds above.

SEVENTEEN PRINTS FROM THE OBLONG
SERIES BY HIROSHIGE

322. SAIL BOATS AT KUWANA; moored at Kuwana Castle, by Hiroshige.

323. Servants carrying their masters across a river.

324. Wayfarers passing each other across the ricefield road.

325. OTSU.

Bullock carts passing in front of three gray roofed tea houses. Impression without green hill; VERY FINE.

326. MISHIMA.

Village street seen from above. From Ficke Collection.
VERY FINE IMPRESSION.

327. TOTSUKA.

Road mounting under green pines opens on Fuji.

328. TOKAIDO ROAD: Hill Village.

Ships at sea in background.

329. SAKANOSHITA.

Road to Top of Mountain; tea house at top; deep blue mountain in background.

330. ISHIBE: EARLY MORNING START FROM TEA HOUSE.

Gray mountain in distance.

331. SHARP RAIN ON WORSHIPPERS AT TEMPLE ENTRANCE.

Trees are black in the shadow.

332. KAWASAKI ROKUGO-NO-WATASHI BUNEI.

Two loaded ferry-boats. Blue tones.

333. **SPRING RAIN.**
Pedestrians struggling against high wind. Lovely blue tones.
334. **HIROSHIGE: RONIN SERIES.**
The night visit to the Armorer; the black clad Ronins seek admittance in the dark street outside the armorer Gihei's house.
VERY FINE IMPRESSION.
335. **OKASAKI BY HIROSHIGE.**
A bridge, a castle and far hills in five tones of lovely blue. Very fine.
336. **NUMADZU BY HIROSHIGE.**
Fuji looms blue and white above a long line of dark foothills against a yellow sunset.
COLLECTOR'S CONDITION; VERY FINE.
337. **LAKE BIWA. HALF PLATE SERIES BY HIROSHIGE.**
Clearing weather at Awadzu. From Ficke Collection.
338. **HALF BLOCK SERIES.**
Bridge at blue Torii entrance.
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339. **SUKENOBU, possibly.**
Girl Sewing by a Lantern. In black and white.
340. **SUMIDA RIVER AT YEDO, BY YEISEN. RARE.**
341. **DRAWING IN MONOTONE. 5 by 8.**
Tortoise crawling up a bank. Done on gray silk. Mounted.
342. **SURIMONO: SUPPER AT THE INN, MARIKO.**
By Hokusai. From Bing and Lindsay Russell Collections.
343. **TWO PRINTS.**
Deity descending on a scroll, black and white; Young girl seated, with a letter. Sq. form. (2)
344. **MAN HELPING GEISHA DOWN THE STAIRS.**
By Korusai or Shunsho, Chuban, fine color.
345. **CHOKE GROUP OF THREE ACTORS: Chuban form.**
One as a woman in a purple kimono, two as men with long swords, engaged in combat.

346. KUNIYOSHI. GIRLS WASHING LINEN AT RIVER.
A crab hanging on one piece. Lovely clear, bright colors.
347. KUNISADA.
Winter: Girl in blue with broom under snowy pine. Soft, velvety black obi.
348. GIRL IN LAVENDER GAUZE WITH BLACK SWALLOWS.
Collar in gaufrage; by Kunisada. With Happer seal and certificate. From Lindsay Russell Collection.
349. LADY WALKING IN SNOWSTORM, BY KUNITSUNA.
Wearing blue hood and carrying umbrella.
350. HARUNOBU.
Daruma and a Lady, in a Boat. Gaufrage; very effective use of dark color in the kimono.
351. SADATORA. COURTESAN IN ROSE AND GREEN.
352. SHIGEMASA. YOUNG GIRL ON A DAY IN EARLY SPRING.
A late snow on the cherry trees. Lovely tones of blue.
353. SHUNSHO. ATTITUDE IN A DANCE.
Man with a fan; note the color and movement of the robes.
354. TOYOKUNI. AN ACTOR: HOSOYE.
Bare-footed, and wearing curiously patterned short robe of apricot, green and tan, against a red fence.

FORTY-TWO VERY FINE PRINTS
FROM HIROSHIGE'S UPRIGHT SERIES

355. HIROSHIGE.
Views about Yedo, a village street in the winter time, buried in snow.
Beautiful print, in fine condition.
356. 100 VIEWS OF YEDO. FERRY OF KAWAGUCHI.
Near the Zonjoji Temple.
357. 100 VIEWS OF YEDO. "HIRO-O, FURUKAWA".
View of tea-house outside monastery of Korinji. Lovely green tones.

358. 100 VIEWS OF YEDO. THE KOUME DYKE.
With group of Kiri trees.
359. 100 VIEWS OF YEDO. "BROAD AVENUE, TATSUKOJI".
Daimyo's procession.
360. 100 VIEWS OF YEDO. SUMAMURA.
Wide view over marshes and sea.
No. 843 in Ficke collection; very fine tones of green.
361. GOTENYAMA AT SHINEGAWA.
100 Views of Yedo series; fine color and condition.
362. TOWER BY A BRIDGE.
Sea and mountains in the distance.
363. RELIGIOUS PROCESSION BY A STREAM.
Exquisite shades of greens and blues.
364. GROUP OF PRIESTS PASSING A CROWD OF ROISTERERS.
Lovely green coloring.
365. PROCESSION AT SUJI CHIGAI.
Seen from above.
366. GARDEN WITH CHERRY TREES IN BLOSSOM.
Inn surrounded by trees in background.
367. SMALL BOATS IN SNOWSTORM.
Leaving the mooring near an inn. VERY FINE COLOR and
unusually broad print.
368. OUTSIDE TORA GATE: NIGHT.
A mysterious scene of moon and stars.
Superb impression.
369. KUSATSU.
View across a wide lagoon toward a long line of mountains.
VERY FINE IMPRESSION.
370. RAIN ON THE RICE FIELDS: Half block.
Peasants in yellow coats transplanting rice in the rain.

371. LAKE AT TWILIGHT.

Pleasure-seekers wandering along shores; shadowy reflections of trees in water. Exquisite blue and green tones.

Said by experts to be THE MOST SATISFACTORY AND LOVELY COPY OF THIS KNOWN TO THEM.

372. VIEW OF FUJIYAMA.

Ferry crossing narrow river, passengers waiting; Fujiyama in the background, seen through flowering cherry trees.

373. TURF BRIDGE AND STREAM.

Yellow thatched cottages and misty distance.

374. CHERRY BLOSSOM CLUSTERS AT SUICHIN.

One of Hiroshige's most beautiful Spring-time prints, with the large trunk and boughs of clustered cherry blossoms in the foreground.

375. KAWACHI, MAKI KATA, OTOKA YAMA.

Tiny sampans on wide, swift river; greatly indented shoreline. In deep blue and rose tones. Oblong print.

376. KANAGAWA.

The full moon over a tranquil bay and dark hills.

377. HIROSHIGE.

Evening snow on the Drum Bridge, Meguro. Still snowing.

378. HIROSHIGE.

Totomi Province; the Lagoon of Hamana, between gray and green hills.

379. HIROSHIGE.

Procession at the foot of Tsutaya, with pines and a stream.

380. HIROSHIGE.

Procession at the foot of Tsutaya; variation in coloring.

381. HIROSHIGE: OIGAWA.

Travellers crossing the river, carried on coolies' shoulders.

382. HIROSHIGE.

Shono, the country road, an upright from the 53 Stations, with travellers on the road.

383. **HIROSHIGE.**
Oji-Imari Temple, with the plains in the distance and mountainous background.
384. **HIROSHIGE.**
Archery Practice at Tahato-no-baba.
385. 36 VIEWS OF FUJI: **HIROSHIGE.**
Fuji across the bay, many sailboats and fishing boats in the foreground and the distance.
386. 36 VIEWS OF FUJI: **HIROSHIGE.**
Fuji seen beyond pine and rice field. From the Lindsay Russell Collection.
387. **HIROSHIGE.**
Cliff at Masashi; No. 13 of the 36 Views of Fuji. A small boat with a yellow sail in the foreground.
388. **HIROSHIGE II.**
The Kintai "Drum" bridge in the snow, from the "100 Views of Famous Places."
389. **VIEW PAST A PROCESSIONAL TOWER TO THE RIVER.**
Roofs and Fuji in the background.
390. **TRAVELLERS STARTING OUT AT NISSAKA.**
A picturesque yellow thatched Inn commanding a superb view of hillside and distant mountains.
391. **YEDO: THE VIEW FROM ASUKAYAMA.** 36 Views of Fuji Series.
Green hillside, Fuji seen beyond the thickly blossoming trees, framed in a tall green pine on either side.
392. **AUTUMN MAPLES AT TATSUTAYAMA.** 60 Odd Provinces Series.
Oxidising, with soft grays and greens of the hills.
Artist's impression in specially lovely coloring.
393. **HIROSHIGE. ASAKUSA TEMPLE.** 100 Views of Yedo Series.
A print very popular and many times reproduced. A famous "snow" print, the Temple seen from under a great swinging globular shaped lantern, the coloring of which has oxidized with age, making it even more lovely than in the original coloring.
Not the earliest state but very soft and pleasing.

394. "FESTIVAL OF THE COCK, ASAKUSA RICE FIELDS."
A white cat seated in the barred window of a tea-house watching the festival procession towards Fuji. A REMARKABLY FINE IMPRESSION OF A FAMOUS PRINT.
395. TEMPLE GARDEN AT NIPPORI. 100 Views of Yedo Series.
Willow Cherries in blossom in the foreground; an exceptionally rich and lovely impression.
396. THE LONG BRIDGE OVER THE SENJI RIVER.
Flawless. Wonderful printing of a very fine color scheme.
The print is apparently unknown to collectors in this state.
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397. UTAGAWA KUNIYOSHI: WATERFALL AT NIGHT: "100 Poems Series."
Four peasants looking at a slender waterfall which disappears in the mist.
398. HARUNOBU. GIRL DETAINING HER LOVER.
Verandah scene. Time-worn. Chuban form.
399. HASUI: Contemporary Color Block Artist, Issuing His Prints in Limited Numbers. SHIWOGAMA VILLAGE. Autumn Day. Upright panel.
400. HOKUSAI. THE SPRING SHOWER. A charming small, square print.
A Geisha with her lavender robe pulled over her head huddled against a grey stone wall, while a youth runs past sheltering himself with his large hat.
401. SHUNKO. ACTOR AS A COURTESAN.
Three-color print of remarkable poise, the orange oxidising into a lovely tone with the pale rose and mauve. Hosoye.
402. SHUNKO. ACTOR IN A DANCING MOVEMENT.
Pulling his green and apricot robes from his pointed toe, a closed fan in his right hand. Hosoye.
FINE CONDITION.
403. SHUNSHO. RONIN IN THE RAIN. Hosoye.
Superb example of art in the use of simple dead black. Accentuated by the sharp slanting rain; one or two places (marginal) thinned, otherwise a very fine print.

404. SHUNSHO AND SHIGEMASA: TWO COURTESANS COMING FROM THE BALCONY.

They pass two others seated at a brazier reading. Their robes of pink, violet and ecru on a yellow ground. Chuban diptych. Date 1776. Margins.

405. TOYOKUNI: THREE SURIMONO.

Girl putting up a green Sleeping Net; Girl arranging flowers in a blue jar, etc. Half block size. (3)

406. TOYOKUNI II. NOBLEMAN AND ATTENDANT,

By a well, beside a black fence, admiring the soft pink of the Cherry Blossoms growing beside it. Happer guaranty on reverse.

407. TOYOKUNI-KUNISADA: ACTOR IN BLACK, with black bull-skin robe. Powerful use of dead black.

408. UTAMARO.

YOUNG GIRL in a thin gray tissue patterned in white and tied with a violet obi adjusts a pin in her smooth black hair, resting her elbow on a Music Stand of black, and holding a samisen on her knee. The flesh lines brought out with the purity of an etching.

Hole at top, otherwise in publisher's state.

409. CHICAMARO: Pupil of Utamaro. TWO GEISHA GIRLS SEEN AT HALF LENGTH.

Their robes of subdued tones of violet and green; one has her arms round the shoulders of her companion.

410. YEIZAN: 1800—1829. PROCESSION OF A PRINCESS.

Ten-sheet koban. Undivided ten-sheet small print, showing the Princess borne past Fuji in a pink and black Palanquin by twenty-one girls.

A SCARCE PANORAMIC PRINT.

411. YEISHI. THE TREASURE BOAT. TRIPTYCH.

Beautiful Ladies as the Gods of Good Luck, a kaleidoscope of soft color offset with black borne on a black edged boat with gorgeous Green and Pink Peacock at the Prow.

412. ISODA KORIUSAI: PILLAR PRINT. COURTESAN IN BLACK WITH ATTENDANT.

A swinging lantern overhead on a black background bears her name and house.

Very fine example.

413. KORIUSAI: PILLAR PRINT. COURTESAN PASSING A TORII.

Preceded by an attendant. Very stately and beautiful lines.

414. HIROSHIGE. TWO GIRLS IN SPRING.

Seated near a light bamboo and twig fence admiring an old Plum Tree.

ELEVEN FINE HIROSHIGE LANDSCAPES

Bought by Mr. Lalor at the Sale
of Col. Appleton's Prints.

415. HIROSHIGE. ORIEL WINDOW, MASAKI.

View of Suijin woods, Uchi River and the Village of Sekija.
From 100 Views of Yedo Series.

Small margins; an exceptionally lovely printing.

416. ZOJOJI TEMPLE AT AKABANE. 100 Views of Yedo Series.

With view of the Bridge and Barracks.

EXCEPTIONALLY FINE IMPRESSION.

417. INSECT CATCHERS: HILL ROAD, TIGER GATE.

Impression, printed in dark tone.

418. IRIS GARDEN AT HORIKORI.

Col. Appleton thought this a lovely print.

419. DOTENBORI CANAL AND BRIDGE.

Series: "Naniwa Meisho." Twilight, Theatre Street in the distance, a charming touch given by the apparent reflection of the title in the still water.

420. THE DEPARTURE. SNOW LANDSCAPE.

Very fine impression. Ronin Series. Signed, full margins, artist's state.

421. SNOW AT OCHANOMIZU.

Geishas on their way to the Teahouse near the Sweetwater Trough in the thickly falling snow. VERY FINE STATE.

422. SNOW AT TSOJOJI TEMPLE: Yedo Meisho.

Very rare with the pines in the right shade of black and the snow unsullied. Slight centre crease; very fine impression.

423. USHIMA SHRINE IN THE HONGO DISTRICT.

Marvellous use of blacks in the very rare print, and a very early impression. Center crease (slight) BUT A BRILLIANT IMPRESSION.

424. FUJISAWA AND TORII. From the De Goncourt Sale.

Very fine impression.

425. GOYU WITH A VILLAGE SQUABBLE.

Where women from rival tea-houses actually snatch the passing traveller. Superb impression of the first state. The printing could not be finer.

SEVEN FRAMED PRINTS

The four big Hiroshiges are the fine Appleton Prints.

Mainly Pongee silk mounts.

426. WIDE BIRD AND FLOWER PANEL. Signed.

A red parouquet with blue wings and tail on a pine bough in the blue.

VERY FINE IMPRESSION AND BEAUTIFUL COLOR.

427. MIKAWAJIMA: CRANE FLYING TO HIS MATE.

A summer day in the marshes, the wide sweep of the gaufered white wings of the descending bird seen against a pale blue sky.

428. OHASHI: RAIN ON THE BRIDGE.

Very fine impression of a celebrated rain scene, the drenched coolies hurrying over the bridge, and the shore beyond appearing in a smoky blue through the downpour.

429. KAMEIDO: WISTARIA DRUM BRIDGE.

Beautiful blue of the water, in contrast to the rich green pines and the swaying lavender wistaria fronds. Small margins.

C. W. BARTLETT

European Artist Working in Japan

430. KOBE: RAINY FESTIVAL NIGHT: Signed.

Luminous blue dusk streaked with oranges, reds, and yellows of the lantern lights through the rain, with soft colors of the Geishas' robes holding pale colored umbrellas.

Limited issue. Bartlett prints are much sought for.

431. **THE SNOWBALL:** Triptych by Toyokuni.
Four girls roll a huge snowball under a half concealed Plum tree weighted with snow; at the right a maid delights a baby, held in his mother's arms with a large snow rabbit.
432. **STREET SCENE IN JAPAN.**
Children gathered around a toy maker's stand. A rickshaw in the back ground. Narrow black frame with gild edges and glass.
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433. **OLD GOLD FAN PAINTING.**
Peonies and red clouds on gold ground.
434. **WOODCUT IN THE JAPANESE MANNER.**
Blue parrot on a stick, wild yellow roses. "Drawn and engraved on linoleum by B. Audsley and printed by the Newark Museum Lby Association, 1917. Small folio; TOYOKUNI I. Man in a Kago. Black and purple tones. (2 pcs.).
435. **DIPTYCH BY KIYONAGA.**
"Women at the Peony Show": Has the Hayashi Seal on each panel.
436. **HIROSHIGE:** Night Scene on a Canal.
437. **HIROSHIGE:** The Rainbow.
438. **HOKUSAI:** Red Bird and Branch.
439. **KANDA SHRINE: BY HIROSHIGE.**
Visitors mounting the steps to the blue Torii.
440. **KORIUSAI.**
A youth with his sweetheart on a balcony, enjoying a view of rice planting. Shades of red and green predominate.
441. **BUNSHO AND SHUNSHO: FAN PRINTS.**
Arashi Hinaji as a young girl; a Princess; portraits of actors. 10 prints of the series, "Illustrated Stage Fans," unusually good. (10)
442. **HARUNOBU.**
Small square print of a young girl reading a book; (face damaged).

443. **KUNIMORI.**
Portrait of a woman in a black and blue checked robe and flowered obi. Iris blossoms in the corner.
444. **TOYOKUNI KUNISADA.**
Portraits of two men. One has been gathering cherry blossoms; striking color, the other is an actor. (2)
445. **FIVE SMALL PANELS—THREE ACTORS AND A DANCER.**
Fine color and pose. By Kunisada. (5)
446. **TWO PRINTS BY KUNISADA.**
Figures seen at half length; rich colors as tapestry.
447. **KUNISADA.**
Lady traveller with a colorful landscape back of her, water and hills, another of a lady with a monkey on her back, at Nippon bridge. (2)
448. **KUNISADA.**
Portrait of a lady in an elaborate robe with a large parasol, another of a fighting man, with two swords and a bow and arrow. (2).
449. **CHUBAN PRINTS.**
Portraits of three men in brown robes; one seated by Lotus; one print is worn. (3)
450. **CHUBAN PRINTS.**
Portraits of men and actors in elaborate robes. One in blue with drum. (4)
451. **SET OF CHUBAN PRINTS.**
Four portraits of men seated; one reading; one holding a staff, etc. (4)
452. **GEKKO.**
Noblemen seated on a hill overlooking distant water, lacquer-black and color; moonlight.
453. **HIROSHIGE: RAIN AT SHONO.**
Coolies in big yellow hats crossing a bridge. Very blue water.
454. **HIROSHIGE: MARIKO IN SPRING.**
Travellers stopping at a tea house.

455. **KEISEI YEISEN:** Village of Fukaya at Night.
One of famous shadow prints, Kisowaido series, done in conjunction with Hiroshige.
456. **BIRD AND FLOWER PANELS.**
Three black and white bird prints. (3)
457. **HOKUSAI VIEWS OF FUJI PRINTS:** From this Rare Volume.
In black and white. Good impressions. (31)
458. **HARIMAZE OF 5 ACTORS' HEADS.**
And group of five men in color in elaborately patterned robes on yellow ground. (2)
459. **KEISEI.**
Chuban of a man in a deep blue robe with white wild Geese pattern.
460. **KUNISADA.**
Portrait of a woman in a blue robe seated on a flowered cushion attracting a butterfly with a branch of blossoms in her hand.
461. **KUNISADA.**
A woman pleading with a man, Blue Oni in the background. Soft shades of blue predominate.
462. **NOBUSADA: TEA HOUSE GIRL CARRYING MUCH LUGGAGE.**
In black and henna.
463. **SHUNKO: HOSOYE-PORTRAIT OF A COURTESAN.**
In yellow and black brocade. Segawa Kikunojo, with Kyosai's seal. Kyosai was one of the few Japanese who recognized the charm and quality of the Ukiyoge.
464. **SHUNSEN.**
Two women with man watching the sunrise over Shingawa Bay.

TOYOKUNI: 1768-1826

465. **TOYOKUNI: "SUMMER FUJI BEAUTY FASHION" SERIES.**
Young woman in black gauze, arranging her tan obi, eyeing a young man who is sitting on the floor watching her.

466. **TOYOKUNI.**
Portrait of Youth Hisamatsu acted by Iwai Hanshiro. He wears sandals of straw and carries a bundle; thinned at right.
467. **WOMAN IN ROSE AND GREEN HOLDING A SAKE CUP.**
468. **TRAVELLER AND MAN SEATED SMOKING.**
Two prints. (2)
469. **TWO PRINTS.**
Young man at a well; Man in black and gold robe standing with arms folded.
470. **MAN IN ATTITUDE OF HOBBY HORSE DANCE.**
471. **FIGURE PRINT: GREY, GREEN AND CORAL.**
Standing beside some coral plum blossoms.
472. **UTAMARO: TAGASODE OF TAMAYA TEA HOUSE.**
In a terra-cotta and rose robe. One of series of "Five Modulated Inks of Green Villa." About 1803.
473. **TWO YEDO BELLES BY UTAMARO.**
Yosoi and Yoyotoshi of Matsubaya Tea House.
474. **MICA GROUND PRINT BY UTAMARO.**
Mother with Infant; Wonderful "balloon shaped" coiffure; mica ground, repaired at right.
475. **BUST PORTRAIT OF YEDO BELLE.**
In two tones of blue. Utamaro reprint.
476. **KUNISADA.**
Triptych; two actors on a stage in gorgeously flowered robes, with a man off stage probably playing the part of the fox.
477. **YEISHI.**
Pillar print; courtesan dreaming of her lover being admired by other women.

SHUNSHO: 1726-1793: FIVE FIGURE PRINTS

478. MUSUME PLAYING WITH SILK BALL.

In New Year attire of blue, rose, and yellow. Charming composition, and four others, equally delightful, reproductions. (5)

479. FIVE FIGURE PRINTS BY SHUNSHO.

Woman in deep purple and rose, looking down at scattered plum blossoms. Standing barefoot. Charming, graceful composition. Purple oxidizing to grey; and 4 others by Shunsho. (5).

480. SIX BLACK AND WHITE PRINTS—CHINESE MOTIVES. (6)

481. SANRAKU: SHUKO: Taniu, etc.

Chinese Motives in black and white. Man on Horseback; Wild Horses; Bamboo, Deity on a Kylin; Boatmen; Nobleman on a balcony entertained by women; an old man in a large straw hat; another of a battle in the sea, warriors in a boat attacked by men in the water. Chuban or square form, some diptych form. (30 pieces).

TWENTY-FOUR SURIMONO BY SHUNMAN, HOKUSAI, ETC.

482. BUMPA: About 1845.

Large Surimono; Manzai or Longevity Dancers.

483. HOKUSAI: SURIMONO: 1835.

A carp swimming up stream. Gaufrage, silver, and monochrome. From Bing's collection, Paris. With the cover of the magazine produced from this print. (2).

484. KUNIMARO: SURIMONO.

Girl riding on the back of a black bull. Silver printing and lovely color.

485. GAKUTEI: SURIMONO.

Portraits of Takauji and his retainer. Silver and bronze printing and delicate colors.

486. SURIMONO: WINE KETTLE AND CUP: BY GAKUTEI.

In brown and orange, gauffered in gold.

487. SURIMONO: BY KUNIMARO: MOTHER NURSING HER BABY.

Seated leaning on bull's back, beside a waterfall. Printing in silver and color.

SURIMONO—Continued

488. HOKKEI.

Uchikake Rabbit garment and obi on Kimono. A chest of preparations for toilet and smoking articles. Superb gold, silver and bronze printing.

489. SURIMONO BY SHUNMAN: MAGNOLIA FLOWERS.

Flowers done in gaufrage, and pale yellow color. Exquisite work and coloring.

490. SURIMONO BY SHUNMAN: Headgear and Garment of Japanese Nobility.

Black hat and robe of coral, silver and green; part done in gaufrage.

491. TOYOKUNI.

Heads of six courtesans peeping through heavy wood lattice window. Silver printing with color.

492. SURIMONO BY GAKUTEL.

A lady playing on a Samisen. Nice in color, gold-bronze ground.

493. HOKKEI: SURIMONO.

Woman in black robe, and boy outside a tea house.

494. SURIMONO BY HOKKEI: ONO NO KOMACHI AND HER ATTENDANT.

Fine red and green, touched with silver. Fine in color and condition.

495. HOKUSAI: 1760-1849: A CUP OF SAKE AND A SMOKE.

Print in yellow and paler tones, showing a man seated smoking on the veranda attended by a lady who holds hot sake near a brazier. Signed.

496. TOY MAN ON HORSEBACK NEAR A TRAY AND FAN.

The color and condition are good. By Hokusai, but signed Itsu.

497. KUNISADA: DATED 1832: A LADY SEATED BY HER CHARCOAL BURNER DRINKING SAKE.

Lovely in color and condition. 1832. Date Tempo 3, year (1832). Very rare when dated.

SURIMONO—Continued

498. SURIMONO BY KAKEKIYO: A NEW YEAR'S DANCE.
Two figures, soft and rich in color. Bunsei seal.
499. UTAMARO: PLUM BLOSSOMS IN STONE GREY JAR.
A beautiful flower arrangement, in fine color and condition.
Square form, signed.
500. KEISAI: BENTEN AND A YOUNG GIRL WHO IS PLAYING
FOR HER.
Soft colors, touched with silver.
501. SURIMONO BY KEISAI: A LADY GATHERING PLUM BLOS-
SOMS IN THE SPRING SNOW.
Soft in color and in good condition.
502. SURIMONO BY KEISAI YEISEN: KINTOKI AND HIS MOTH-
ER YAMAMBA.
Boy, bear cub and wild bear playing together. Silver and
colored printing. Charming color and composition.
503. SURIMONO BY KEISAI YEISEN: HOTEI AND TWO
KARAKO.
Silver and colored printing. Charming colors.
-
- EIGHT LOTS FROM THE YEDO MEISHO SERIES BY HIROSHIGE
504. FIREWORKS AT RYOGOKU BRIDGE.
A pink bomb bursting in the dark sky. Rare blue print.
Good impression and good condition.
505. SHIMMEI TEMPLE AND PROCESSION.
From the Yedo Meisho Series.
506. TWO PRINTS FROM YEDO MEISHO SERIES.
Procession on a windy day with kites flying; warehouses on
the river. (2)
507. TWO PRINTS FROM YEDO MEISHO SERIES.
Hill-top, Street and Torii; Temple in trees on the hill. (2)
508. TWO PRINTS FROM YEDO MEISHO SERIES.
"Carpet Shops" near the embankment, bridge and cherry-
trees. (2)
509. PLUM BLOSSOMS AT KAMEIDO, ETC.
Two prints from Yedo Meisho Series. (2)

10. BRIDGE AND PAVILION AT SHINOBAZU.
From Yedo Meisho Series.
11. ODAWARA FORD FROM THE TOKAIDO SERIES.
A Print from Yedo Meisho Series. (2)
12. THE HORSE FAIR AT CHIRYU.
Soft greens and greys; Tokaido.
13. ATAGO YAMA: WITH ADMIRING TRAVELLERS.
Hill top veranda overlooking city and bay. Fair condition and color. Signed.
14. AN EARLY MORNING START: Travellers Outside an Inn.
15. SAKAMOTO.
Village at the foot of a high green mountain. From the Kisokaido Series.
16. HIROSHIGE: Yesaki or Etatsu Tokaido.
Two prints; Hill street at Fujikawa; Ishibe, horses and porters. (2)
17. SCENE FROM THE RONINS REVENGE.
The Ronins carrying a large box stand demanding admittance into a house.
18. FUTAKAWA. No. 34. Tokaido.
Or "The Monkey Race Course." Only state; early coloring.
19. OKITSU FORD AND RIVER.
Wrestlers being ferried over, and a variation in printing, the hills and rocks in a reddish tone. (2 pcs.)
20. MONKEY RACE COURSE: FUTAGAWA.
Very fine color. Three persons in the foreground moving toward the Inn at the left. Full margins.
21. HIROSHIGE: OTSU.
Bullock carts winding down a hill, past little houses and an inn.
22. AKABANE.
A bridge with the fire tower on the hill. From the Toto Meisho series.

523. TOEZAN TEMPLE.

With the plum trees in blossom in the springtime. Toto Meisho.

524. TRAVELERS CROSSING ODAWARA FORD.

With copy in watercolors. (2)

YOSHIKAZU

525. LANDSCAPE: Ume Yashiki.

Plum Garden in Spring. Signed, margins.

YOSHITURA: Fl. About 1855

526. FARMER'S GIRL AND ATTENDANT: WOMAN AT A LOOM.
(GOOD). (2)

CHOSHUNSAI YOSHITOSHI: Fl. 1850

527. OPEN FAN PRINT.

Fine condition and good color. Signed. Artist drawing a mythological bird.

"THIRTY-SIX VIEWS OF FUJI"

528. SHICHIRI GA HAMA, SAGAMI.

From a tea-house at Shichiri-ga-hama, a panoramic scene. Fuji in the distance. Fine impression, in good condition.

529. HIROSHIGE.

Osaka with the bay in the distance, and Senshu Sohail, the famous "Giant Pine", with tea houses in the background. (2)

530. FUJI SEEN FROM HARA SURUGA.

Procession winding through the plain with Fuji in the distance.

531. SIBA CHOKAIZAN.

Purple hills rising from the mist near the Bay. Scarce print.

532. KANDA MYOJIN TEMPLE IN THE SNOW.

Nice color effect in blue, red and white; on a hill overlooking snowy landscape and blue water.

HIROSHIGE

33. MOUNT HARUNA IN SNOW. "60 PROVINCES."
A slight bridge connects the snow cliffs, shrine and higher snow covered mountains above and a grey sky. Good impression with margins.
34. HIROSHIGE: SNOW PRINT: FERRY FROM THE "36 VIEWS, TOTO."
Beautiful clear snow print, four passengers on the boat, with their picturesque umbrellas, meeting another boat in the narrow stream. *Signed, margins, beautiful color.*
35. TWO VIEWS FROM ETATSU TOKAIDO.
Okazaki and Mariko. Fine fresh prints. (2)
36. YAMASHO: YAMATO.
Eye-glass bridge, mountain cherries. (2)
37. TOWER OF KAZUZA: Noge and Boshu. (3)
38. ROPE BRIDGE AT HIDA.
Mountain Road, Shunshu and another. (3)
39. HARIMAZE: Blind Beggars Fighting (unsigned). (2)
40. HIROSHIGE.
Two color prints; Archery Practice at Takata, and kite flying at a fair at Sakurada. (2)
41. SNOW AT BANSHU MUROTSU.
Boats on the sea surrounded by snow covered hills.
42. SOGA MONOGATARI SERIES.
Wife preparing robes in white and purple kimono.

HIROSHIGE AND KUNISADA

43. HALF BLOCK—TOKAIDO.
Fujikawa, Ozazaki, and Shimo. Three views incorporating a figure. (3)
44. HIROSHIGE AND KUNISADA: HALF-BLOCK—TOKAIDO.
Nissaka, Goyu, and Ishyakushi. Three lovely views incorporating a figure. (3)

545. **HIROSHIGE AND KUNISADA: HALF BLOCK—TOKAIDO**
Akasaka, Kamiyama, and Chiya. Three views incorporating figures. (3)

546. **THREE VIEWS FROM THE HALF BLOCK TOKAIDO.**
Shiraku, Futagawa, and Yoshida. (3)

YOSHIKAZU

547. **FEEDING YOUNG CRANES: Pillar Print.**
Mother feeding small cranes in her nest on a pine against the rising sun. Good condition.

F. CAPILARI

Modern Color Block Artist Working in Japan

548. **CHILDREN BLOWING BUBBLES.**
Orange and black small print, Tokyo, 1915.

KOSEI: Modern Color Block Artist

549. **THE PEACOCK: On a Plum Branch.**
Very rich color. Gilt mat and black frame; no glass.

HASUI: Contemporary Japanese Woodblock Artist

550. **KIBA FROM THE "12 VIEWS OF TOKYO."**
Floating logs, bridge, and a glowing twilight sky reflected in the river. Signed by Hasui. Margins.

551. **HASUI: DRYING RICE STRAW: AUTUMN WEATHER.**
Beach and rolling waves under a blue sky. 1919.

552. **SUZUKI HARUNOBU: 1730-1770: TWO COURTESANS ENTERTAINING A YOUTH.**
They are drinking sake on a balcony.

553. **HARUNOBU: YOUNG GIRL GOING TO THE BATH.**
Walking on the verandah near a dressing mirror and a pink rug. Small square form.

554. **KIYONOBU.**
Home scenes from the Chushingura, a lady at her black lacquer dressing table grief stricken over the fate of Moronao; The Revenge; Search for the Villain; Woman with Cat, etc.
Lovely colors, fine, fresh condition; very decorative.

555. **KORIUSAI: 1766-1786: PAIR OF GAME BIRDS: BLACK AND ORANGE.**
Under a pine tree. Fine color and condition. Square form. Signed.
556. **KUNINOBU.**
Young girl in a gay blue and pink robe carrying a fan, with her attendant.
557. **KUNISATO.**
A lady in a brown (oxidized) robe with a blue book. A blue house and pink blossom trees in the background.
558. **UTAMARO: LADY AND ATTENDANTS ON A BOAT.**
Middle sheet from a triptych. In tones of green and (faded) violet. The lady stands holding a yellow fan, shielded by a large umbrella. Signed.
559. **UTAMARO: LARGE HEAD OF A MOTHER.**
Holding a baby. Signed.
560. **OKUMURA TOSHINOBU: OISHI CHIKARA (BLACK AND WHITE).**
A portrait of son of Oishi Kuranosuke, the head of the "Chushingura." Very rare print. Signed. Fine impression and condition.
561. **TOYOKUNI: 1769-1825: TOEZAN TEMPLE AND GROUNDS.**
The shrine in the centre, with grounds and many people passing. Good color and condition.
562. **TOYOKUNI: OMOYE MATSUSUKE AS YOHEI.**
Leaning on a Kago. Very fine condition and color, published by Suzui.
563. **TOYOKUNI II.**
Geisha girl seated with a samisen, Saigo the priest sitting in the water fall, and a Samurai riding on a bat; a fine print. (3).
564. **SHUCHO, 1805: REFINING SILK (BLACK AND WHITE).**
Three women refining silk. Signed Tamagawa Shucho. Fine impression, in good condition.

565. **FIFTH FESTIVAL DAY. BY SHUNCHO.**
 Lady Visitors at the Temple of the Day of Gogatsu. Chuban or square form, on yellow foreground. Good condition and color.
566. **HIROSHIGE: CHINESE LIONS: Pillar Print.**
 On a cliff a lion watching a young one climbing up from under steep rock where beautiful peony flowers are blooming. Good impression. Good condition.
567. **TOYOKUNI KUNISADA: DIPTYCH: GODDESS AND PENITENT.**
 A Woman doing penance at a Waterfall, and her son amazed at the sight of the Goddess coming on the clouds. Signed. Good color and condition.
568. **BEISAKU, 1895: TRIPTYCH: Two Chinese Warriors on Horseback.**
 Admiring Sunset over the water in Winter. 1895. Good in condition and color and a Triptych by Nishikazu, 1895, of a War Scene in Korea. (2)
569. **PAIR OF JAPANESE PAINTINGS ON REP SILK. 10 x 20.**
 Moonlight on the River; sailboats by moonlight; in soft color on grey ground. (2)
570. **FARMER PLOWING HIS FIELDS.**
 Guiding a large black ox. Green hills in the distance; very large and striking print. EXCESSIVELY RARE HIROSHIGE.
571. **HOKUSAI (Attributed): LARGE SURIMONO—TWO MANDARIN DUCKS.**
 Sitting "on top of the world" under plum blossoms; exquisite coloring and composition; good registration. VERY LARGE PRINT, RARE.
572. **KUNISADA: SCENE FROM A PLAY.**
 Actor in black robe with red and blue decorations; and actress wearing a diamond patterned robe in red and purple, against a yellow screen with blue waves. Interesting color; robe designs printed in gold, silver and bronze.
573. **HOKUSAI (Attributed): BAMBOO STALKS.**
 Hosoye form—tan bamboo stalks on dark green ground.

74. **WATER COLOR—CRANE.**
Large white crane with grey tail feathers, pecking at the ground. Possibly by Hokusai.
75. **HOKUSAI: AN AWABI DIVER: Water Color Drawing.**
Nude girl in pink skirt, diving for awabi shells.
76. **HOKKEI: BLACK LACQUER INRO: SURIMONO.**
On a pale rose cover. Silver printing in a tiny mouse Netsuke and Ojime.
77. **HOKKEI: CRAB AND AWABI SHELL: Water Color Drawing.**
78. **HIROSHIGE: CRANES AT MIKAME.**
Five cranes flying over bay with green shores and blue mountains in distance. Fine print; lovely color and good impression.
79. **HIROSHIGE: SNOW SCENE.**
A winding street; a village by the blue waters of a stream. Travellers entering on horseback during an evening snowfall.
80. **HIROSHIGE: BIRD AND FLOWER PRINT.**
Hosoye: Green bird on a branch of pink plum blossoms.
81. **HIROSHIGE: FESTIVAL: Banner (Gaufrage Printing).**
Group of people by a bay with banners. Sailboats in the distance.

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